WITH UNITED ARTISTS

AROUND THE WORLD

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MR. KELLY SAILS FOR EUROPE; PREDICTS NEW SEASON OF "CAFETERIA PROSPERITY"

Firmly convinced that the new season will usher in a period of "cafeteria prosperity," Arthur W. Kelly, vice-president and treasurer of United Artists and head of its foreign department, sailed for Europe July 5 to launch a comprehensive sales campaign on the Continent in connection with United Artists greatly augmented lineup of product for 1933-34 - more than triple the number of pictures it has ever distributed in one season before.

Mr. Kelly interpreted "cafeteria" as meaning "help yourself." "In other words," he explained, "if you want business, you have to go out and get it."

A keen student of economic affairs, Mr. Kelly agrees with the prevailing opinion that all signs point to a definite upturn during the coming twelve months. He is confident that show business in general, and the picture business in particular, will be among the first to reflect the more favorable industrial conditions. But he is under no illusion about a quick and spectacular recovery.

"Prosperity," he emphasized, "is not around the corner. On the contrary, it is perched on top of a steep hill, and to reach it we must climb a long and tortuous road. Consequently, the need for good pictures and vigorous merchandising is greater than ever. Because it takes more power to run up a hill than on the level.

"There is another reason," Mr. Kelly pointed out, "why the new season puts a premium on super-showmanship - why it cries aloud for higher production standards, for more aggressive selling, more intensive exploitation, more concentrated thinking. And that is: the public of 1933 is a far different public than that of 1929. Four years ago we were dealing with people who wanted to buy; now we are dealing with people who must be sold. The public today is entertainment-wise. People are shopping for good pictures as persistently as they are shopping for bargains in merchandise."

Mr. Kelly continued: "That puts it squarely up to all of us in the industry - producers, distributors and exhibitors.

(Continued next page)

"As producers, we must realize that the times call for pictures of romance, of laughter, of music, of happiness. People, today, want to see the brighter side of life - to forget their troubles - when they go to the theatre.

"As distributors, we must remember that profits are made from turnovers, not leftovers. Pictures in the vaults pay no dividends. We should be sensible of our obligation to exhibitors and cooperate with them by suggesting practical exploitation ideas when selling them pictures; otherwise it's like selling a man a first car without teaching him how to drive.

"As exhibitors, we must constantly bear in mind that outstanding product deserves increased playing time, and that the public will continue to spend its money for good pictures that are intelligently advertised and shrewdly merchandised."

Mr. Kelly concluded with this significant remark: "Never before in the history of this business has every man connected with it had a better opportunity to show the stuff he's made of - to prove himself either a somebody or a nobody. Mark my words, the coming season will reward the showman and show up the sham!"

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MURRAY SILVERSTONE ROLLS IN AND OUT; ANNOUNCES CARR'S PROMOTION TO BOARD

Murray Silverstone, United Artists genial general manager in Great Britain, rolled into the Home Office the first week in June for a brief conference with Mr. Kelly on next year's lineup of product; rolled across to Hollywood for a quick observation tour of our studio activities; rolled back to New York for a hurried good-bye; and rolled out to London the last week in June, full of data and enthusiasm. It was the first time we had met Mr. Silverstone, and if we hadn't known that his given name was Murray, we would have assumed that it was Modest - he's that kind of an executive, quiet-mannered, soft-spoken, affable, and immensely proud of his British boys.

And speaking of his organization - Mr. Silverstone announced that Edward T. Carr, general sales manager, had been appointed to the board of directors of United Artists Corporation, Ltd. This is in keeping with our company's traditional policy of promotion within the organization, and in recognition of the valuable services rendered by Mr. Carr, since he first joined our British company 11 years ago as branch manager in Birmingham. He was subsequently promoted to the post of supervisor of branches, and later elevated to the post of general sales manager. More power to you, Mr. Carr!

DISNEY TO MAKE FOREIGN

VERSIONS OF SILLY SYMPHONIES

The sensational success of the Silly Symphonies in color, released by United Artists, has resulted in Walt Disney deciding to turn out foreign versions of these subjects, both in Spanish and in French, to assure one hundred per cent entertainment value in the territories speaking these languages. The first to be thus treated is "Three Little Pigs," for which complete Spanish and French sound tracks have been made.

The tremendous reception accorded this latest Disney cartoon threatens to overshadow the popularity of the previous Sillies. Throughout the United States, press and public have enthusiastically acclaimed it as the best yet. In New York, the critics went out of their way to play up "Three Little Pigs" ahead of their reviews of the feature on the same program. What has unquestionably helped this cartoon is the synchronized music score and the laughable lyric, "Who's Afraid of the Big, Bad Wolf?", which is being sung, whistled, hummed and played morning, noon and night in hotels, dance halls and on the radio.

In English-speaking countries, notably Great Britain, the Silly Symphony cartoons in color have broken all records for continuous run. "Flowers and Trees," for example, ran seven solid months in the various West End theatres of London.

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ANNA NEAGLE TO STAR IN B&D FILM,

"NELL GWYNN," DIRECTED BY WILCOX

A British and Dominions talking screen production, based upon the life of Nell Gwynn, with Anna Neagle, star of the screen version of Noel Coward's "Bitter Sweet," is now being planned. It will be directed by Herbert Wilcox, and will be released by United Artists. Miss Neagle will have the title role in "Nell Gwynn," the same part made famous by Dorothy Gish in the silent film of eight years ago, and which was also directed by Herbert Wilcox. The silent version still holds the record for the biggest gross of any British film, either silent or talking, in the American market. It established a world-wide reputation for Wilcox as a director and producer.

MERCHANDISING TIEUPS HIGHLIGHT OF N. Y. "WATERFRONT" CAMPAIGN

With the outdoor bathing season in sight, the Home Office advertising and publicity department took full advantage of the "I Cover The Waterfront" title in exploiting the picture for its New York run at the Rivoli Theatre. As a result, the picture played to four big weeks at this Broadway house. The photoplay, taken from the novel by Max Miller, received four stars from the critic of the New York Daily News, which is the highest possible rating that paper can give a motion picture.

When four window displays on a photoplay are used in four big department stores in New York simultaneously, that's exploitation news with a capital N, but that's exactly what was accomplished in the "I Cover The Waterfront" campaign. Windows were secured with McCreery's, Macy's, Gimbel's and Lord & Taylor's, and a window of men's beach accessories was used by Brill Brothers, carrying the title of "We Cover the Waterfront." Gimbel's used not one, but four windows devoted to "I Cover The Waterfront," with stills, cards and larger photographs calling attention to the picture at the Rivoli. Macy's used a fashion window, with a chair used by Claudette Colbert on the studio set prominently displayed.

McCreery's used the "Waterfront" title to sell their white goods, Lord & Taylor's not only gave the picture a splendid display, but used an especially attractive newspaper ad carrying a prominent announcement that their beach shop "Covers the Waterfront." McCreery's used a five-column, 16-inch ad on their white goods display. Another smart display was the Southern Pacific window, which stayed three weeks on Fifth Avenue, and there were various high-class book shop windows arranged through Dutton's. The picture got a further break when Burris Jenkins, Jr., used the heading "I Covered the Waterfront" over his six-column sports page drawing in the New York Evening Journal.

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COMPLETE CAST "EMPEROR JONES"

The complete cast of the talking screen version of Eugene O'Neill's "The Emperor Jones," which John Krimsky and Gifford Cochran are now making for United Artists release, is as follows:

Paul Robeson as Brutus Jones; Dudley Digges as Smithers; Frank Wilson as Jeff; Fredi Washington as Undine; Ruby Elzy as Dolly; George Haymid Stamper as Lem; Jackie Mayble as Marcella; Blue-boy O'Connor as the Treasurer; Brandon Evans as Carrington; and Taylor Gordon as the Stick-Man. Dudley Digges has the only important white role in the film, which is nearing completion under the direction of Dudley Murphy. Robeson, in addition to playing the title role, will be heard in three song numbers, the musical arrangement being under the direction of Rosamund Johnson, an authority on Negro spirituals.

35 NOTED FILM STARS APPEAR

IN "MICKEY'S GALA PREMIERE"

Thirty-five famous figures of the motion picture world support Mickey Mouse in his latest Walt Disney cartoon riot, "Mickey's Gala Premiere," which is likely to be rated as the best of all the releases with the comical little screen character as the hero.

In his newest creation, Disney displays superb caricatures in figure, voice and mannerism of Charlie Chaplin, Wallace Beery, Marie Dressler, the Four Marx Brothers, Greta Garbo, Joan Crawford, John and Lionel Barrymore, Jimmy Durante, Edward G. Robinson, Mae West, Buster Keaton, Eddie Cantor, Ed Wynn, Will Rogers, Stan Laurel, Oliver Hardy, Bert Wheeler, Robert Woolsey, Joe E. Brown, George Arliss, Harold Lloyd, Maurice Chevalier, Adolphe Menjou and the Keystone Kops, including Chester Conklin, Mack Swain, Ford Sterling, Ben Turpin and Harry Langdon.

Will Hays and Sid Grauman are also caricatured to perfection in Mickey's latest exploit, which deals with one of those dazzling Hollywood openings, with Mickey and Minnie as the honored guests. Mickey's thrilling adventures in rescuing Minnie from the clutches of a Western bad man have the distinguished audience rolling in the aisles, and the individual shots and close-ups of the celebrities are a further revelation of the art that is Disney's.

From the time Mickey and Minnie arrive at Grauman's Theatre in their block-long limousine, until Mickey awakens to find his dog, Pluto, licking his face, "Mickey's Gala Premiere" is a scream of laughter. Garbo, in her slinkiest style, goes for Mickey in this one, but it turns out to be only a dream.

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MILAN FAIR VOTES TWO U.A.

FILMS AMONG FIFTEEN BEST

Two United Artists releases - "Don Quixote" and "White Zombie" - won places among the fifteen best films chosen by popular vote in the 3rd International Cinematograph Contest during the recent Milan Samples Fair in Italy. The Feodor Chaliapin film came out second, while "White Zombie" was number twelve in the order of merit.

FAY WRAY SIGNED BY TWENTIETH CENTURY - CAST IN "THE BOWERY"

Fay Wray, one of the American screen's most popular and talented actresses, joins Wallace Beery, Jackie Cooper and George Raft in the cast of "The Bowery," which Joseph M. Schenck and Darryl Francis Zanuck are making as their first Twentieth Century Pictures production for United Artists release. Miss Wray has just signed a long term contract with Twentieth Century and joins a select list of stars including George Arliss, Constance Bennett and Loretta Young, all under the Schenck-Zanuck banner. She will play the role of "Rose Calhoun" in "The Bowery," which is being directed by Raoul Walsh.

For several seasons Miss Wray has been one of the busiest actresses in Hollywood, her career really beginning when she played the leading feminine role in "The Wedding March" for von Stroheim. She has recently appeared in "King Kong," "Beneath the Sea," and "Mystery of the Wax Museum."

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"SAMARANG" DEFIES HEAT DURING NEW YORK RUN

That the public is ever-ready to plank down cold cash to see an out-of-the ordinary picture, weather or not, was strikingly illustrated in New York, June 28, when "Samarang" debuted at the Rivoli Theatre in the midst of a record heat wave. It was one of the best openings this theatre has had in the past six months from the standpoint of receipts and attendance. And the splendid business done during the two weeks' of the picture's run was an unusual tribute not alone to its drawing power, but to the advance exploitation campaign that cleverly merchandised the unique angles of the production. For the foreign market, as has been pointed out in previous bulletins and letters, "Samarang" is a box office natural. Being a silent picture, with synchronized score, it can play every town that boasts a theatre, no matter how small. Backed by the great showmanship campaign that you will receive from Home Office, you should be able to roll up some fancy grosses on "Samarang."

P.S. Through the "Behind the Screen in Hollywood" bulletin and special articles written by New York correspondents of foreign publications, "Samarang" will receive world-wide publicity. In that connection, we call attention of our Spanish-speaking offices to the August issue of "Cine-Mundial," which carries a full page of photos of the shark-octopus fight in the film; and the five-page illustrated article in the July 2 issue of "Carteles," Havana, Cuba, copies of which will be sent to all offices in Spanish-speaking territories for reprint in local publications.

CHARLES LAUGHTON IN TITLE ROLE

"PRIVATE LIFE OF HENRY EIGHTH"

Charles Laughton, famous character actor, who appeared as Nero in "The Sign of the Cross," and who starred in the stage and screen versions of "Payment Deferred," will play the part of Henry the Eighth in a new London Film Production called "The Private Life of Henry the Eighth," from the story by Arthur Wimperis and Lajas Biro. This British-made talkie, a dramatic comedy, to be released by United Artists, is being directed by Alexander Korda, who has made several American successes, including "The Princess and the Plumber," "The Golden Calf," "The Dollar Princess" and "Reserved for Ladies."

Permission has been obtained to use many of the actual locations and a number of scenes of the Tower and Hampton Court will be included. The film will also contain a wealth of comedy derived from the private life of King Henry and court intrigues.

Laughton, who bears a striking resemblance to many of the existing portraits of the Tudor monarch, has long had an ambition to play the role. He will be supported by a brilliant cast of English actors, including Elsa Lanchester, Lady Tree, Binnie Barnes, John Loder, Claude Allister and Miles Mander.

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JENSEN SCORES SCOOP WITH

MICKEY MOUSE IN DENMARK

An effective bit of teamwork between the foreign publicity department at Home Office and William Jensen, our manager in Denmark, helped United Artists score a scoop on other film companies in Copenhagen recently. This is what happened. A week before Ruth Bryan Owen, newly appointed American Minister to Denmark - the first woman ever to be honored with such an important diplomatic post - sailed for Copenhagen, a special photo of Mickey reading a New York newspaper featuring a story about her, was prepared. Several copies were sent to Mr. Jensen, with the suggestion that he release them to local newspapers the day Mrs. Owen arrived there, with a story to the effect that Mickey joined in welcoming her. Mr. Jensen acted with characteristic speed, with the result that two of the largest newspapers - Social Demokraten and Berlingske Politike - played the story and photo up in splendid fashion. Congratulations, Mr. Jensen!

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